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Music Fund
The Trustees of the Saint-Gaudens Memorial
Saint-Gaudens National Historic Site
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The Trustees of the Saint-Gaudens Memorial Present

HELIAND CONSORT



Berta Frank, *flute*
Katie Oprea, *oboe*
Elisabeth LeBlanc, *clarinet*
Cynthia Huard, *piano*

Old World Mélange

Sunday, July 28, 2013
2:00 PM

THE SAINT-GAUDENS NHS
CORNISH ♦ NEW HAMPSHIRE

Entr'acte from *Rosamunde*
arr. Max Laurischkus

Franz Schubert (1797-1828)

Sonata for Flute and Piano

Francis Poulenc (1899-1963)

1. Allegretto melancolico
2. Cantilena, Assez lent
3. Presto Giocoso

Impromptu No. 3, Opus 90

Franz Schubert (1797-1828)

London Trio No. 3

Franz Joseph Haydn (1732-1809)

1. Spiritoso, alla Marcia
2. Andante
3. Allegro

INTERMISSION

Divertimento

Malcolm Arnold (1921-2006)

1. Allegro energico
2. Languido
3. Vivace
4. Andantino
5. Maestoso
6. Piacevole

God Bless the Child

Billie Holiday (1915-1959)

Arthur Herzog, Jr. (1900-1983)

arr. Eric Dolphy

Trois Mouvements Perpétuels

Francis Poulenc (1899-1963)

1. Assez modéré
2. Très modéré
3. Alerte

Caprice on Danish & Russian Airs, Op. 79, Camille Saint-Saëns (1835-1921)



About the Artists

Katie Oprea, oboe

A native of St. Albans, Ms. Oprea began studying the oboe with her father and later joined the Vermont Youth Orchestra where she performed as a youth soloist with the VYO and VSO. Her principal teachers included Neil Boyer at the University of Southern Maine, Mark Weiger at the University of Iowa and César Ognibene at the Conservatoire National de Région of Lyon, in France. While in Europe, she served as principal oboist with the Romanian State Opera of Timisoara and also appeared with the Timisoara Philharmonic, the Europa Symphony, and the Bolshoi Ballet. Katie is currently principal oboist with the Burlington Chamber Orchestra and Vermont Philharmonic, and has performed in the Vermont Symphony Orchestra, Burlington Ensemble, and the Vermont Mozart Festival. Ms. Oprea teaches oboe in Bakersfield, Colchester, and Hyde Park, Vermont.

Cynthia Huard, piano

Ms. Huard has appeared as a featured soloist at the Isabella Stewart Gardner Museum and the Aston Magna Early Music Festival, and in recital as a pianist and harpsichordist throughout the United States and in Europe. As Artistic Director of the Rochester Chamber Music Society's summer series, she has performed with Lark Quartet, Johannes Quartet, 'cellist Nathaniel Rosen, and with chamber players of the Philadelphia Orchestra, Toronto Symphony, National Symphony, and the Colorado, Utah, and Vermont Symphony Orchestras. Her recent premieres include music by Nico Muhly, along with commissions from Erik Nielsen and Thomas L. Read. Ms. Huard holds advanced degrees from Indiana University and The Akademie of Music in Graz, Austria. She teaches piano and chamber music at Middlebury College.

Berta Frank, flute

Ms. Frank was raised in New York City and is an active performer, teacher and chamber music coach. She directs the Vermont Youth Winds program at the Vermont Youth Orchestra Association and also enjoys many arts outside of music. Berta has directed two Shakespeare Plays for the Vermont Youth Actors Guild and assisted as a drama director with Vermont Youth Dancers in their recent production "Forever Young, A Peter Pan Tale." She runs summer film and drama camps for ages 10 through 14. She also loves crafts, especially making jewelry with her daughter and designing felted wool landscapes.

Steven Klimowski, clarinet

Mr. Klimowski played with the State of Mexico Symphony Orchestra for three years and continues to concertize as a soloist and chamber musician who is known as an enthusiastic advocate of today's composers, and music of our time. He is founder and director of the Vermont Contemporary Music Ensemble. As such, he has commissioned and premiered dozens of new works for solo clarinet and for chamber ensemble. He is also a member of Raising Cane, the woodwind trio of the Vermont Symphony Orchestra, and teaches clarinet and saxophone at the University of Vermont and St. Michael's College. In 1987 and again in 1990 Mr. Klimowski was honored with an individual artist's fellowship and, in 2002, was awarded a citation of merit from the Vermont Arts Council.

PROGRAM NOTES

Entr'Acte from *Rosamunde*

Although the play *Rosamunde* was a flop, the music composed by Schubert in 1823 has remained popular since its revival in 1867 by George Grove (of Grove's *Dictionary of Music and Musicians*) and Arthur Sullivan (of Gilbert and Sullivan). Originally scored for soprano, chorus, and full orchestra, *Rosamunde*'s incidental music remains some of Schubert's most popular music. The melody from the entr'acte was evidently a favorite of Schubert's as well, as he used it in his *Rosamunde* String Quartet, and his Impromptu No. 3 Opus 142 for piano.

Sonata for Flute and Piano

In 1956, Poulenc was commissioned to write a piece in memory of a famous American patron of chamber music, Elizabeth Sprague Coolidge. Poulenc had been considering writing a flute sonata since the early 1950s. He was a great fan of woodwind instruments, and planned a set of sonatas for all five of them. Shortly after receiving this commission he phoned his good friend, flutist Jean-Pierre Rampal. Their conversation was noted in Rampal's autobiography.

"Jean-Pierre," said Poulenc: "you know you've always wanted me to write a sonata for flute and piano? Well, I'm going to," he said. "And the best thing is that the Americans will pay for it! I've been commissioned by the Coolidge Foundation to write a chamber piece in memory of Elizabeth Coolidge. I never knew her, so I think the piece is yours."

The sonata was composed in Cannes between December 1956 and March 1957. Its unofficial premiere was given by Poulenc and Rampal at the Strasbourg Festival, for an audience of one – Arthur Rubenstein.

Ultimately, Poulenc was unable to accomplish his ambition of writing for all of the woodwinds. At the time of his death, in 1963, he had completed sonatas for flute, clarinet and oboe as well as the *Elégie* for horn.

Impromptu No. 3, Op. 90

A year before his death, in 1827, Schubert composed eight pieces for solo piano. The pieces were written in the tradition of the piano works of Bohemian composers Tomisek and Vorisek, who composed short piano works in a classical style. Schubert's pieces, however, are not a simple imitation of these Bohemian works. Although his *Impromptus* follow the same form as their predecessors, they foreshadow the harmonic complexity and technical challenges of Romantic piano works. The first four *Impromptus* (named by the publisher) were published as Opus 90 before Schubert's death. The second set was more problematic. Schubert's publisher found the *Impromptus* too technically difficult for the average amateur pianist, and did not want to publish the last four pieces. They were published thirty years after Schubert died.

London Trio No. 3

Haydn composed his well-known *London Trios* while visiting England in 1794. On November 14 he wrote the following in his London notebook: "I went with Lord Abingdon to Preston, 26 miles from London, to visit the Baron of Aston – he and his wife both love music...." The trio was part of a collection of pieces given to the Baron and Baroness of Aston during that visit. The trios were originally composed for two flutes and 'cello, the flute being an extremely popular instrument at this time; second only to the harpsichord. Both Lord Abingdon and Baron Aston played the flute, and apparently quite well, as the London Trios feature some complex flute lines. The trios were later published by another accomplished amateur flautist, Teobaldo Monzani. Although the trios quickly fell out of favor, they were reintroduced in 1909 and have remained a charming representative of Haydn's chamber music.

Divertimento

Malcolm Arnold was one of England's most notable composers of the 20th century. He was a prolific composer, best known today for his compositions for winds. He also wrote 132 film scores, including *Bridge Over River Kwai*, for which he won an Oscar. As a teenager he was attracted to jazz, and after seeing Louis Armstrong play in Bournemouth, he took up the trumpet. He studied composition with Gordon Jacob at the

Royal College of Music and, after graduating, joined the London Philharmonic Orchestra as second trumpet, becoming principal trumpet in 1943. In this *Divertimento*, Arnold exhibits his typically skillful writing for winds, as well as his penchant for playful, sparkling music with just a hint of jazz.

God Bless the Child

Eric Dolphy was one of the pre-eminent single-reed improvisers in the '50s and '60s playing "hard bop" and building on Charlie Parker's style of improvisation. *God Bless the Child* is a song written and made famous by Billie Holiday and Arthur Herzog, Jr. At many of his concerts, in the early 1960s, Eric Dolphy performed a solo improvisation to it on bass clarinet to great anticipation and excitement. His fame is iconic among the bass clarinet world. Today's performance is a transcription of his improvisation at a concert in Copenhagen on September 8, 1961.

Trois Mouvements Perpétuels

Francis Poulenc was born into a well-to-do family, where musical soirées were a regular occurrence. His mother was a fine amateur pianist, as well as Poulenc's first piano teacher. The *Trois Mouvements Perpétuels* for solo piano was among his first compositions, written during his army service. It became very popular in the drawing-rooms of Europe, combining simple melodies with Parisian flair. This early work already displays Poulenc's signature ability to combine wit with sentimentality in his music.

Caprice on Danish and Russian Airs

Saint-Saëns began his musical career as a child prodigy pianist and composer. He became a brilliant organist, conductor, teacher, and an artistic ambassador from France to the world, playing and conducting his works on extensive tours. Saint-Saëns composed this piece for a concert tour he made (with a wind trio) to Russia in 1887. They performed for the Russian Imperial Family. As Empress Marie was a member of the royal house of Denmark prior to her marriage, both nationalities were used in naming the caprice. In fact, the melodies used are more from Saint-Saëns' imagination than from real folk music, but the music convincingly imitates a light-hearted folk style.



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Next Concert

August 4, 2 PM

Julia MacLaine, 'cello and Ilya Kazantsev, piano

Grand Tango

French and Latin American Music

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